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The seven deadly sins

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

THE SEVEN DEADLY SINS

A thesis submitted in partial fulfillment of the

requirements for the degree of

MASTER OF MUSIC

by

Peter D. Carney

2002

To: Dean Arthur W. Herriott
College of Arts and Sciences

This thesis, written by Peter Carney, and entitled
The Seven Deadly Sins, having been approved in respect
to style and intellectual content, is referred to you
for judgment.

We have read this thesis and recommend that it be approved

Mike Orta

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Date of Defense, September 17, 2002

The thesis of Peter Carney is approved.

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FLORIDA INTERNATIONAL UNIVERSITY

Abstract

THE SEVEN DEADLY SINS

by PETER D. CARNEY

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:

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INTRODUCTION

This recital was created with the intention of reconnecting fundamental elements of music that have been estranged from jazz in the last 20 years. The uses of themes, experimentation, original composition, spirituality and social criticism or social commitment have all been pushed aside in the present state of jazz. These elements of music which helped jazz and its popularity have fallen under the shadow of improvisational virtuosity in today's jazz music.

Today jazz is saturated with various personalities, opinions, and world cultures. This new spectrum of possibilities has created numerous frontiers for the future of improvisation. At the same time this new world of music without limitations, specifics, and stylistic constraints is leaving a new generation with unanswered questions about the next step in the evolution of jazz. *The Seven Deadly Sins* was created as a personal attempt to distill the vital essence of jazz today and present it through a thematic device to a diverse listening audience.

The Seven Deadly Sins was composed through the use of singular jazz vocabulary. This limited vocabulary is a personal expression of my outlook on the essence of jazz language and the world jazz explains.

Since *The Seven Deadly Sins* is based on a language, the use of an all-encompassing theme seemed an appropriate step in the direction of creating a greater holistic project. For this means I chose to use the seven deadly sins, a theme created from Christianity in the Middle Ages, and used by numerous writers before this piece.

Today, musicians are hostile toward conservative/traditional players, experimentalists, and all types of players in between. This skepticism toward differences has grown out

of a survivalist mentality in the present music environment. Jazz today is a style in anarchy. The range of expression has been stretched to include Pat Metheny, Wynton Marsalis, Anthony Braxton, and everyone in between.

Musicians who survive today are required to master the fundamentals of be-bop, fusion, latin, pop, sight-reading, MIDI technology, and even classical music. As a result these conditions are creating a generation of moderates that is unable to leap in any one direction, and skeptical of attempts that aren't well rounded. In the same way that politicians fight for the moderate voters to win an election, jazz musicians are campaigning for the moderate listening audience to stay employed. Out of this interpretation of the present music environment I created this concert as an answer to the questions of the present and future state of jazz.

Chapter I

THE SEVEN DEADLY SINS

The Seven Deadly Sins was composed as one sixty minute composition with seven internal pieces. The characteristics that individualize each sin will be explained in the individual chapters for each movement. The common characteristics throughout were created to bind the composition as seven different reflections of the same evil. Since all of the sins are from a related family it seemed necessary to build strong connections throughout the composition so that all of the pieces were branches from the same tree. The symphonic style for this jazz project was the main intention.

The Seven Deadly Sins was not written from beginning to end, but as seven pieces created at the same time. This method facilitated the creation of a common language and a focused direction. The focus and interest of any writer in a limited time span of four months will naturally create a limitation on the diversity of music created in that time period. This limitation in range of expression can be transformed to create a greater depth in expression at a higher level of intensity. The second aspect of composition that was used for this unification is harmony.

Throughout *The Seven Deadly Sins*, a traditional schematic table for relationships between harmony and expression is used. This ordering of chord qualities with emotional associations is based on the tradition of classical music, and on Ron Miller's book, Modal Composition. This table (Figure 1.1) taken from Miller's book simply explains the traditional

emotional association and composers intent in the usage of harmony that has been a part of western music's traditional history.²

FIGURE 1.1 – Ron Miller's Modal Composition³

RIGHTNESS TO DARKNESS

1. The shifting of the semitones from right to left increases the amount of darkness
2. The increase of darkness is a realization of the effects of alteration by "flattening"

THE ORDER OF BRIGHT TO DARK

EMOTIONAL GENERALIZATIONS

The modes can and should be used to form an emotional response from the listener. The descriptions are the result of a listener poll upon hearing different modes with different voicings. Being a generalization, the results are accurate in most cases but cannot be totally relied upon. Such inaccuracies come from the diversity of the listener's familiarization with different kinds of music, as well as their life experiences and cultural backgrounds.

THE RESULTS

1. Lydian – aggressive, urgent, frantic, urbane, busy
2. Ionian – stable, peaceful, placid, content, hopeful
3. Mixolydian – transient, searching, suspended, floating
4. Dorian – brooding, uncertain, thoughtful, pensive
5. Aeolian – melancholy, sad, somber, darkly romantic
6. Phrygian – mysterious, exotic, haunting, spacy, psychedelic
7. Locrian – angry, tense, ugly, mean, enraged

The culmination of this specific ordering of harmony with emotion was used in opera at the end of the nineteenth century, and the beginning of the twentieth century. Composers such as Wagner, Berg, Debussy and Ricard Strauss tightly knit a relationship between harmony and emotional depiction together during this time.⁴

² Ron Miller, Modal Composition and Harmony, Vol. 1 (New York: Advance Music, 1997) 15.

³ Miller, 26.

⁴ Glen Watkins, "Twentieth Century Music", lecture at The University of Michigan School of Music, Ann Arbor, 15 Sep. 1996.

Although the relationship between harmony and emotion had always been present before the beginning of the 20th century, this particular moment before atonality was filled with a vocabulary including lydian, phrygian, altered dominants, whole tone, and diminished chords. *The Seven Deadly Sins* is based harmonically on this point in music history at the limit of tonal music, and on the brink of atonality. Figure 1.2 below shows the intended ordering of harmony with emotion for this piece. This chart is based on the two sources above: an extraction from Miller's table, and an operatic style at the turn of the 20th century.

FIGURE 1.2

**Graph of Harmony and Emotional Association
For the composition of *The Seven Deadly Sins***

Some of the chords in the chart above appear in two places. This would appear to be a mistake, but is actually an attempt to describe the mobility of particular harmony within a compositional situation. The effect of texture, melody emphasis on chord tones, and surrounding chord qualities can all change the emotional response to a specific chord.

This chart of mood versus harmony becomes apparent in the structure of *The Seven Deadly Sins*. Since the subject of sins is based on the darker side of human existence, so too the majority of the harmonic vocabulary emphasizes the dark end of the spectrum throughout the composition.

Most of the sins begin and resolve toward primary tonalities: minor chords (with varied upper structures), major 7 (#5 or #11), and dominant #11. These sonorities are all at the dark end of the table. Figure 1.3 below highlights examples from different movements, showing these minor, major 7 (#5 or #11), and dominant #11 chords as the focal point of each piece.

FIGURE 1.3 – Gluttony Introduction and A Section

B $\flat$ Δ 7+5

guitar/drums

bass

– Greed

beginning of Greed

Dmin7 Eb7(#11) Dmin7 Db7(#11) Dmin7 Eb7(#11) Dmin7 Db7(#11)

ending of Greed

Dmin7

The uses of transition chords between dark and bright resolutions in Figures 1.4 are shown below. This includes sequences of dominant or major chords, and also a sequence of triads over static bass motion. Both techniques for transition from the chart are used throughout the entire work.

FIGURE 1.4.1 - Greed sequence of dominant chords

m. 14-16 from Greed

G $\flat$ 7 F7 E7 E $\flat$ 7 D7 C7 B $\flat$ 7 A Δ 7

4

FIGURE 1.4.2 – Envy Triads over pedal

Few instances of bright, happy, or content resolutions are used in the piece. The Figure 1.5 below highlights the sparse usage of this type of resolution toward bright or content tonalities. In the context of the complete work, these moments are brief and almost sarcastic.

FIGURE 1.5

The use of pedal and vamp figures is another unifying characteristic for the entire composition. Using repetitious bass lines and a looping pulse, attempted to bridge the differences in texture between each sin. The tempo and pulse of each sin is unique, but each bass line has a hypnotic and sinister character. In the Figure 1.6, the bass lines of four sins are shown with common characteristics. All are written in a repeating cycle with a strong harmonic emphasis on one note, and a clear rhythmic pulse.

These bass lines are designed to be hypnotic in rhythm, pulling in the listener. Using a trance-like bass melody attempts to expedite a journey deep into an emotional and spiritual expression. By drawing an audience in toward a state of meditation, the distance from reality can be greater.

FIGURE 1.6

Wrath bass line

Gluttony A section bass line

Vanity bass line m. 1-8

Sloth bass line

All of these bass lines use the following elements: syncopation, tonic emphasis, and a heavy reliance on a dotted quarter note/eighth note pulse. This bass line style was inspired from similar writing in the spiritual music of John Coltrane, Indian classical music, and Haitian folk music.

The sins that don't use this trance bass melody (lust, envy, and greed) intend to depict sin through reality rather than distant imagination. These bass lines are composed from common elements in popular and jazz music.

angularity and defiant independence can be seen in the examples taken from the various melodies in Figure 1.8. Each of these melodies spans the distance of an octave.

FIGURE 1.8

Vanity melody m. 1-4

Gluttony A section melody

Sloth melody

Envy opening melody m. 1-4

Harmony, angular melodies, odd meters, hypnotic bass lines, and a contained time period for sympathetic composing were used as unifying elements that bind the seven sins into a singular work. The differences and idiosyncrasies of each sin are explained in each of the following chapters.

Chapter II

ENVY

Envy is based on a concept of wanting something from another that is out of reach. In this composition, Envy is an obsession for a missing love that would fulfill a need. In this composition, envy describes a person missing another person from the past. This piece focuses on the emotional state near depression that envy exists in.

Envy is written in a 12 bar composite form, with 3 internal 4 measure sections. The three internal sections are composed and arranged toward the creation of a 12 measure dramatic and dynamic crescendo.

Each of the three sections has a different rhythmic texture. The first section is written in one, with the bass accentuating the beginning of each measure. The drums lightly fill in the dividing pulse of the rest of the measure, leading back toward one, at the beginning of the next measure. The guitar plays the chords after beat one creating a harmonic response to the notes in the bass. The melody in the saxophone accentuates beat one by its chromatic resolutions toward the bass notes, and it's consistent silence on beat one.

The second four measures (in 5-9) changes from a one feel to a syncopated bass and drum pedal in two. The bass pedals on an Eb while the guitar moves through various tonalities with upper structure triads. This concept of triad motion over a bass pedal was inspired by the common practice of changing harmony with triads used by guitar and piano players today, when faced with static motion. Measures 5-9 are simply a composed impression of this practice.

The harmony of measures 5-8 is based on the wide spectrum of possible colors created by a progression of triads over a bass pedal note. This second section of the form attempts to propel the melody toward the 9th bar of the form, the beginning of the last section.

The melody in the second section states the initial cell of the beginning but in a more volatile and unstable condition, as a result of the triad motion and the syncopated feel of the drums and bass accompaniment. The note of the pedal, Eb, is also the sustained long note in the melody. At times the Eb is in direct conflict with the harmony, but because it is sustained for so long, the clash with the guitar harmony is diluted. This conflict of tonality was inspired from Miles Davis performance on ballads such as “My Funny Valentine”, an intentional experiment at stretching the limitations of the major/minor system.⁷

The last four measures are the apex of the form. The preceding two sections have lead up to measures 9-12. In this section the ensemble plays together as in a shout chorus. The rhythm section accents the melody on certain strategic notes. This creates a fermata type feel, reacting to the melody statement at the beginning of the 9th, 10th, and 12th measures. This is the only section in which all instruments are unified toward a cumulative expression of the melody. The next aspect for formal analysis is melody construction.

The development of the melody clearly outlines the overall expression of *Envy*. The vocabulary of the entire melody is based on the opening cell statement. The intervallic structure and downward motion with unexpected resolutions of the melody in measure one establishes the cell material for development throughout the entire form of *Envy*. The Figure 2.1 highlights the melody’s shifting direction, extended range, and unexpected resolutions.

⁷ Miles Davis Quartet, “My Funny Valentine,” rec. 19 May 1961, Miles Davis Carnegie Hall Concert, CD Columbia, 1961.

These characteristics established from this example at the beginning guide the improvisation style as well as the composition.

FIGURE 2.1

Envy m. 1.4

The 3rd and 5th measures repeat the opening sequence in different transpositions, followed by the sustained note Eb up to measure 9. In the 9th measure a fragment is taken from the opening statement. This fragment is a simplified expression of the opening melody's intention. Here it seemed easier to express the moment of tension with a more simplified part taken from the melody of the opening measure.

FIGURE 2.2

Envy m. 9-10

In the Figure 2.2 above, the intervallic structure of this segment is closely related to the opening measure of the piece. This three-note cell taken from the beginning isn't exactly the same in measures 9 and 10. A slight variation in intervals adds a tritone passing note over the C major chord. By keeping the repeated notes G and C, and using the same downward direction and rhythm, the difference in melodic structure adds color to the tonality in a logical sequence away from a common harmonic expectation.

Arnold Schoenberg in his *Second String Quartet* first used this technique of sliding away from harmonic expectations into non-tonal resolutions.⁸ Schoenberg began exploring beyond the limitations of tonality, using organized intervallic structures that lead away from a key center but retain a sense of logic through cell organization and sequencing. To manifest the intentions of his harmonic experimentation, Schoenberg used thematic devices and poetry that would draw in an audience unfamiliar with new music. *Envy* and the other sins have been created with Schoenberg's theory in mind.

The entire development of the melody in *Envy* is limited to material taken from the opening two measures. This use of only one motif for the entire melody limited the range, or variety of expression in *Envy*, but what it lacks in range is made up for in depth and concentration.

In the 11th measure of the form, the melody is absent, while the rhythm section builds a double time crescendo with a sequence of descending minor chords. This crescendo acts as a surprise before the resolution in the last measure. In the last measure, the saxophone plays the final melodic fragment taken from the opening melody. This fragment is stated against silence in the rhythm section, and the ensemble hits the last note together as a fermata.

For the solos on *Envy*, the outline of the ensemble texture used for the melody remains rigid. The solos and accompaniment stay close to the crescendo form with the three separate dissections: four bars of a one feel, four bars of a syncopated pedal, and four bars of an ensemble shout at the peak.

The improvisations for this composition are based not only on the harmony and general style. The soloist must also keep in mind the subject of the piece, the texture of each

⁸ Glenn Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer Books, 1988) 31.

four measures section, and the overall crescendo form from beginning to end. In performance, this proved to be a worthy challenge for focused expression, rather than a limitation.

Chapter III

GLUTTONY

This piece is written in a two-part form, AAB, with an introduction. The A section is the dominant focus for the character of *Gluttony*, with the B section acting as a release. The A section is characterized by an odd meter vamp, double time melody, and a Bb augmented major tonality. The B section is in 4/4 with a sustained whole note melody accompanied by chord progression moving in a Major 3rd's (Giant Steps).⁹ The A and B section are polar opposites in characteristics of rhythm; melody, harmony, and intensity.

Gluttony begins with an introduction similar to the A section melody. It is accented by hits in the rhythm section, and leads into a vamp that drives the entire composition.

This introduction, writing style, and the overall mood are based on Wayne Shorter's "Witch Hunt".¹⁰ The Coltrane style vamp figure is melodic, harmonic, repetitive, and intends to be meditative or trance-like. This state of trance created by the bass melody is the main intention of the composition. After the character is established by the guitar, bass, and drums, the A melody enters in an awkward double time, augmented line that reacts against the stability of the drone, creating tension and contrast.

The rhythmic pulse of A is a 5/4 cycle compared with the walking swing feel in B. The melody of A is based on the B augmented scale, and uses a syncopated double-time style that defies the pulse of the rhythm section. In contrast the melody of B is resigned to follow the slow motion of the chord progression.

⁹ John Coltrane, *Giant Steps*, CD Atlantic, May 4, 1959.

¹⁰ Wayne Sorter, "Witch Hunt," rec. Dec. 24, 1964, *Speak No Evil*, CD, Blue Note, 1964.

The harmony of A is static, only vamping on only Bb augmented major 7. The B section outlines a short progression of changes. This B section is the only part of the entire project that uses standard type harmony.

Performance intensity is the last aspect that creates a separation between the two sections. The drastic differences in character between A and B create a two dimensional depiction of *Gluttony*.

In the A section, the soloist is faced with unconventional parameters: 5/4 pulse, Bb augmented major 7 tonality, and open stylistic possibilities. In contrast, the B section offers a traditional canvas for improvisation: swing style, two beat harmonic rhythm, and conventional chords. These two sections challenge the soloist to create one solo straddling different styles.

Chapter IV

WRATH

Wrath is a plateau modal composition. Each mode used in *Wrath* represents a different level of intensity in emotion. The intensity of emotion builds from frustration at the beginning of the form to wrath at the end of the form. This progression of modalities parallels this transformation of emotions. The harmonic progression describes confusion, at the beginning, through anxiety, anger, and culminates with wrath in the last section. The improvisation over the form is intended to reflect this same outline. The emotional intent of each section is also characterized by its melody length, bass figure, harmonic progression, and dynamics.

The mood of *Wrath* is designed to be shifting and aggressive. The melody is the centerpiece to display the intended character. The melody is based on the cell development style of Beethoven. Beethoven was a master at taking a small melodic cell, and manipulating it to express a variety of emotions within a composition.¹¹ In *Wrath*, I attempted to emulate this transformation of emotions using a limited melodic structure. The motif of *Wrath* is a descending figure moving down in an alternating sequence of half-step and major third motion. The development from this cell is not interval specific, but shape oriented. The Figure 4.1 shows the opening cell from which all of the melodic material is drawn.

FIGURE 4.1

Wrath opening melodic cell

G/F#

¹¹ Thomas K. Scherman and Louis Biancolli, *Beethoven Companion* (New York: Macmillan, 1972) 578-579.

The basic design of this figure remains consistent throughout the composition while the internal structure changes to fit the shifting tonality of each plateau. In the beginning, the melody is less focused and aggressive than it is by the end of the form. The opening statement is a question to be answered by the rest of the composition.

From its start the melodic figure spans a two-octave descent. By the end of the form, the same melody has been compressed into the interval of a fourth.

FIGURE 4.2

Wrath- D section melody

Using melodic compression and repetition at the end of the form describes the culmination of *Wrath* as unstable, furious, and vengeful.

The next aspect that defines *Wrath* is the length of each section and its harmony. As the intensity increases from beginning to end each section becomes shorter, gradually increasing the instability of the texture. At the beginning, the ensemble vamps on a long F# phrygian chord. By the end, a series of one measure altered dominant chords leads to an A augmented major 7 chord, right before the solo break.

At the end of the form, the soloist is launched with a break back to the beginning of the form and the emotional process. Each soloist attempts to create an impression of the emotion described in each section building toward wrath. This association of emotion directly with composition and improvisation has been absent from recent jazz history. By creating emotional directions of each section, each soloist must now describe emotions as well as chord changes.

Chapter V

SLOTH

Sloth begins with an arco bass solo stating the melody in A harmonic minor. The guitar and drums provide an open accompaniment texture. After the saxophone restates the melody with the bass, the rhythm section establishes a tempo in 6/4. The drums play a quarter note pulse emphasizing the 6 beat figure, while the bass plays a dotted quarter note pulse of four against the six in the drums. The bass rhythm is intended to sound like a slower, lethargic version of the six pulse in the drums. The Figure 5.1 shows this slow 4 over 6/4 texture.

FIGURE 5.1

Sloth A section pulse

The image used for *Sloth*, describes the juxtaposition of a lazy character wandering through the fast paced atmosphere of a city. The laziness and solitude of this person represented through the melody is only apparent against the canvas of the city represented by the fast and congested rhythm section texture. *Sloth* walks slowly, disconnected, and uninterested in the city atmosphere that he lives in.

The separate elements of the *Sloth* character and his environment are represented by this contrast between the melody and the accompaniment. The melody and bass represent the character of the picture, and the city is created by the drums.

The traditional musical description of laziness would use slow or stagnant motion throughout all characteristics of tempo, harmonic motion, melody, and limit the intervallic range to small leaps and stepwise motion. In this sin it seemed necessary to create a backdrop against which *Sloth* could be portrayed.

The ensemble comes together at the beginning of the bridge in a quasi-shout section. The saxophone and guitar play the melody over a C minor walking bass line in a swing style based on the quarter note pulse of the drums in A. The second half of the bridge C is a call and response between the melody (saxophone) and the accompaniment (rhythm section). The last two measures of the bridge are a tutti crescendo into the return of A. The last 4 measures are a brief statement of the first half of the A melody over the dotted quarter note 6/4 pulse.

The first important aspect in the depiction of *Sloth* is the melody construction. The A melody is composed in A harmonic minor, with a few exceptions in A dorian. The first half of the melody moves in angular and indecisive motion away from the root.

FIGURE 5.2

The second half outlines a stepwise return to the tonic.

FIGURE 5.3

Chapter VI

LUST

The form of *Lust* is AABA, a common structure in jazz and popular music.¹² The only difference from the AABA is that in *Lust*, each A section melody is slightly different making the form actually A1A2BA3. The variation between the A sections is based on the development of the melody from A1 to A2. A2 is constructed as a rhythmic, folk melody from the primary notes in the lyrical A1 melody.

Lust begins with an intro saxophone solo accompanied by the drums and bass. While the saxophone improvises using G blues and minor pentatonic scales, a hip-hop bass line is combined with a “drum and bass” break beat rhythm in the drums. This combination of different elements from separate music styles attempted to redefine the presence of *Lust* as it is rampant in popular music today.

After the Intro, the first A section begins with the trombone line. In A1 (Figure 6.1), the trumpet and saxophone each add a different melodic figure creating a four voice counterpoint between bass, trombone, saxophone, and trumpet. In this layering of four voices, each part adds a symbiant melody in the style of dixieland composition.

¹² George Gershwin, “I’ve Got Rhythm” 1946.

FIGURE 6.1 – Lust

A1-- four voice counterpoint

The musical score consists of four staves. The top staff is for saxophone, the second for trumpet, the third for trombone, and the bottom for bass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The saxophone part features a melodic line with slurs and triplets. The trumpet and trombone parts provide a rhythmic accompaniment with accents. The bass part has a steady eighth-note accompaniment. Chord symbols G-7, C-7, and D7 are indicated below the trombone staff.

In A2 the saxophone plays a new derivation of the original melody from A1, and the brass play an accompaniment figure still in G minor. The introduction, A1 and A2 are all expressions of the A melody. B is the response to the first 3 sections, with its change in melody, harmony and ensemble unity.

In B, the new melody is played in three part harmony by the horns, and accentuated by the ensemble hits rhythm section. This ensemble statement of B acts as a release from the counterpoint and independence of all voices in the A sections. The harmony of the B section releases the tension of the constant G minor in A, by shifting the focus to C minor (IV). The end of the B section creates a transition back toward G minor in A3 using D7alt(V) and a drum break. In the last A section, A3, the three horns play the melody in unison.

Solos are played over the form and style of the composition. Background figures taken from the melody are played in the B section by the horns. At the end of the form for the solos, the last four measures of the melody are played cueing the end of one solo and

beginning the next. The solo order for this performance was; trombone, trumpet, saxophone, and guitar followed by a final statement of the melody.

After the last melody is played, a coda section is added for a drum solo. In the coda section the ensemble plays a “shout” figure four times, against which the drums improvise and accent the end of the composition.

Chapter VII

GREED

Greed, unlike the other sins, is shown through the use of a human character. This character takes on the persona of greed, and as a result, the music of *Greed* uses a fundamental/primal pulse, style, and melody construction from real world funk and popular music that comes from everyday human existence. *Vanity*, *Envy*, *Gluttony*, and *Wrath* are abstract and conceptual in their depiction of sin, using unconventional forms, melodies, and tonalities. *Greed*, *Lust*, and *Sloth* are expressed through people and use conventional styles and traditions to humanize their respective sins. *Greed* is composed as the depiction of this character overwhelmed with stealing from others to fulfill his insatiable desire for money.

The character described in *Greed* is a pickpocket. He is sinister, sneaky, and intelligent at his game of theft. *Greed* describes this character as he steals from unknowing victims on a crowded street. The more he steals, the more self-righteous and confident he becomes, hiding his internal cowardice and hatred for society.

The overall concept of *Greed* is to describe the person's transition from unhappiness toward satisfaction, as the thief becomes happier with his profits. The Figure 7.1 outlines how the composition attempts to bring about a description of this transformation from dark intentions to the satisfaction of theft.

FIGURE 7.1

	A1	B	C	end of C	A2
	greed	plan	theft	satisfaction	return of greed
texture	4/4 Hip Hop	4/4 Hip Hop	4/4 "chicken 70's funk	fermatta	5/4 Hip Hop
harmonic rhythm	2 beat chords	2 measure chord	2...1measure ...1 beat chords	fermatta	2 measure chord
ensemble function	counterpoint between melody and bass	new counterpoint	tutti "shout"	unison hold	ensemble plays bass line from A1
harmony	minor7/dom7#11	: dom7 sus	dom7	major7	minor7
dynamics	<i>mp</i> ----- <i>mf</i> ----- <i>f</i> ----- <i>ff</i>				<i>mp</i>

Greed is a jazz composition with roots in the funk tradition. It is written in a four-part form: A1BCA2. The essence of this composition is the conversation between the bass/guitar line at the beginning, and the counterpoint saxophone melody. These two lines outline the harmony and form. The interaction between these two melodic lines instigates the development of *Greed* away from the opening A section into new material in B and C.

The opening bass melody outlines a D minor seven chord moving up a half-step to an Eb lydian dominant, back to the D minor seven chord, and then down a half-step to Db lydian dominant. The harmonic progression, outlined by the bass in A1, is filled out by guitar chords. A1 is an eight bar repeated form centered on D minor.

In the next section B, the original bass line is augmented in shape to highlight the new transition chord, C minor b13. This section is designed to be a modulation away from A1. In this transition section elements of pulse/groove, dynamics, and texture are altered from their original style in the A section to highlight the transition toward C.

In B the drums and bass play together the second part of the call and response harmelodic rhythm established in the previous A section. By repeating only the response of a call and response melody, tension builds toward a change that happens in C.

The B section is “neither here nor there”. The intention of this section is to move between two different styles: the hip-hop A section, and the “chicken” feel from the 1970’s associated with Jaco Pastorius and Weather Report in the C section.^{13 14}

The melody in B isn’t functioning with the same counterpoint interaction against the bass as in the A section. In B, the melody is unresolved, questioning, and developmental.

FIGURE 7.2

B melody from Greed

The B melody becomes a statement that is developed in the C section. The change in the character of the B melody compared to the A melody is created by three factors: a change in direction of the melody, ending the phrase on the 5th rather than the root of the chord as in the A section, and a harmonic outline of one chord, C minor, rather than a four chord progression in the A section.

The C section is a more open texture with a loose spirited character, the opposite of the A section. The A and B bass melody style is replaced with a traditional dotted rhythm funk figure.

¹³ Weather Report, *Heavy Weather*, CD, Columbia, 1977.

¹⁴ Jaco Pastorius, “The Chicken,” rec. Dec. 1 1981, *Jaco Pastorius Birthday Concert*, CD, Warner Brothers, 1981.

A2, the last two measures of the composition, is a return to the style of the beginning, but as a variation on the opening statement. In A2, the saxophone plays the bass/guitar melody, instead of the original counter-melody of A1. The rhythm of A2 is stretched into 5/4 by adding an additional rest at the end of the original A1 phrase.

FIGURE 7.5

The harmony of A1 that was a four chord progression (Dmin/Eb7#11/Dmin/Db7#11), is now firmly established as D minor in A2. By excluding the original slide slipping harmonic motion in A1, A2 clearly signals the end of the form. At the same time, A2 functions as a transition back to A1 because of the relationship in compositional material.

Chapter VIII

VANITY

Vanity is the most experimental and complicated in its harmonic vocabulary and form. The form of *Vanity* is through composed, borrowing elements of rhythm, melody, tonality, and texture from Joe Henderson, Igor Stravinsky, and Duke Ellington. *Vanity* uses different modal sections the same way that *Greed* and *Wrath* do to describe a process of emotional transformation.

The five sections used in *Vanity* are written as AABCDE. Each section in *Vanity* describes a separate moment in the process of the emotional modulation from beginning to end. These sections describe each moment with all available aspects: melody, harmonic rhythm, dynamics, texture, and tonality. While each section is separate, all are connected together in an overall stream of evolution.

In *Vanity*, the progression of modes also refers to changing reflections in a mirror. The reflections are constantly shifting between imagined or physical beauty and a repulsive inner reality. The overall form describes the effect of this shifting, as the subject becomes more aware of the defects hidden by narcissistic indulgence.

Many traits are taken from Joe Henderson: through composed modal form, using a bass pedal underneath shifting parallel harmony, harmonic sequencing, and melody writing style. The melody and bass relationship from Joe Henderson's *Black Narcissus*, and the extended modal form of *Inner Urge* were of particular importance for the writing of *Vanity*.¹⁵

¹⁵ Joe Henderson, Joe Henderson Big Band Album, CD, Verve, 1996.

The first section, A, describes the disillusion of the character looking into the mirror. The opening A section melody is lyrical and romantic, but it is underscored by a phrygian bass figure that casts a dark shadow on the Eb major melody. By undercutting the stability and sonority of a major melody, the deceptive characterization of *Vanity* is created.

The deception of conceit is also present in the melody in measure 14. Here the lyrical Eb major line, which has already been established in G phrygian, clashes against the accompaniment harmony of G lydian. This non-tonal writing works only because the melody has already been heard at the beginning of the form, in the tonal context of G phrygian. The melody that once appeared beautiful at the beginning, now is revealed to be much more imperfect in a different context. The pride and shallowness of the line reflects against the surface of the G lydian texture.

FIGURE 8.2

The next section B acts as a transition toward the swing section in C. To create the sound of a transition the harmonic rhythm, melody, and pulse are more intense than in A. The harmonic rhythm that was 8 measures of G locrian and G lydian in A becomes one measure shifting triads over a pedal in B. The melody of B is a rhythmic line that climbs the augmented scale with each of its four two measure statements. The pulse of B changes to emphasize the off beats of the $\frac{3}{4}$ pulse rather than emphasizing one as in the A section. Emphasizing the off beats has an effect of propelling the music forward in anticipation toward the next section.

The C section is the plateau reached from the build up of the B section. The harmony is a stable F7 sus, and the pulse is a $\frac{3}{4}$ swing rhythm emphasizing the quarter note with a walking bass line. The stability of C in the middle of the AABCDE form, highlights the palindrome design for *Vanity*. The intention of the form is to build tension from the introduction through A and B toward a resolution in C. The second half of the form describes a transition from resolution toward instability, from the end of C through D and E.

At the end of C, a decrescendo foreshadows a change in direction and makes a transition toward the new section D. The D section is a step down from the resolution of C. This step down is described by the change in dynamics, pulse, and harmony. The dynamics of the four measure section create a two measure swell and a two measure diminuendo. This shape isn't aggressively disruptive, but does suggest subtle motion. The harmony is a string of three lydian chords followed by a lydian dominant. The first three chords are a buoyant progression, and fourth lydian dominant suggests a stronger cadence towards a new harmony that arrives in E. This transitional progression of D is accented by a dotted-half note rhythm in the bass, drums, and melody. The one feel created by this section is a subtle contrast to the swing quarter note pulse of C, and leads toward a new pulse in E.

Section E is the return toward the bottom of the palindrome architecture. In E the unsettled and developmental sound of the A and B sections returns but with slightly altered dimensions. E uses an eight bar tonality in the style of A, but a 2 over $\frac{3}{4}$ pulse taken from the last two measures of B. This second half of the palindrome is a surrealistic reflection of the first half, similar to an image on water.

Following the melody, the soloists improvise over the entire form keeping in mind the intention of each section and well as the chord changes. Since the textures of each section were kept for the solos, the soloists were directed by the style of the rhythm section. The

style of the accompaniment in each section has a subsequent traditional style for improvisation that guided each soloist in their choice of vocabulary. This restrictive direction in turn helped to expose the internal form and character of *Vanity*.

APPENDIX A – PROGRAM NOTES

PROGRAM NOTES

THESE COMPOSITIONS ARE A PROJECT I STARTED SIX MONTHS AGO. I WANTED TO CREATE NEW MUSIC AND A TRUE EXPRESSION OF MYSELF. THE SEVEN DEADLY SINS WERE WRITTEN WITH THE INTENTION OF PUSHING MYSELF AS A MUSICIAN, WHILE CREATING A NEW WINDOW INTO THE POSSIBILITIES OF MUSIC. EACH PIECE FUNCTIONS AS A WHEEL IN THE MACHINE, AND AS ITS OWN INDEPENDENT COMPOSITION. SINCE ALL OF THESE COMPOSITIONS ARE SEPARATE SINS, SEVERAL COMPOSITIONAL TECHNIQUES UNITE THE COMPOSITIONS TO CREATE A SYMPHONIC STREAM AS AN UNDERLYING CURRENT FOR THE ENTIRE WORK. THE ELEMENTS ARE HARMONIC MATERIAL, VAMPS, BASS PEDALS, SHIFTING METERS, AND ODD TIME SIGNATURES. THE ELEMENTS THAT SEPARATE EACH SIN ARE STYLE, INTENSITY, MELODY, AND IMPROVISATION.

WRATH USES, MELODIC DEVELOPMENT OF A SMALL FRAGMENT, SIMILAR TO BEETHOVEN'S USE OF SHORT MELODIES.

VANITY – A BEAUTIFUL WOMAN LOOKING IN A MIRROR AS THE REFLECTIONS CHANGE AND DIFFERENT IMAGES APPEAR.

GLUTTONY – SLOW, AWKWARD FOOTSTEPS DOWN A BUFFET LINE, AS THE CHARACTER IS REACHING FOR EVERYTHING IN SIGHT.

GREED – THIS PERSON WALKS AMONG A CROWD PICKING POCKETS WITHOUT BEING NOTICED. HE ACCUMULATES MONEY FOR THE FEELING OF POWER IT GIVES HIM.

ENVY – A FEELING OF RESENTMENT OR DISAPPOINTMENT FROM LOST LOVE.

SLOTH – A PERSON WALKING SLOWLY THROUGH A BUSY CITY DISINTERESTED IN THE FAST PACE OF REALITY.

LUST – A VIOLENT DESIRE TO EXPRESS STRONG SEXUAL DESIRES. THIS SIN IS BASED ON A VARIETY OF MUSIC THAT FEEDS LUST. THE BASS LINE IS STOLEN FROM A SONG ON POWER 96 CALLED "I'VE BEEN WATCHING YOU." THE HORN LINE COUNTERPOINT IS IN THE STYLE OF MARCO PARKER, AND THE MELODY IS WRITTEN IN A POP STYLE.

PETER CARNEY

MASTER'S DEGREE RECITAL DECEMBER 4, 1999

AARON MONTGOMERY — DRUMS
ALVARO BERMUDEZ — GUITAR
STACEY MCMICHAEL — BASS
DAVE DICKEY — TROMBONE
DAVID "BUZZ" GRAHAM — TRUMPET

THE SEVEN DEADLY SINS

**WRATH
VANITY
GLUTTONY
GREED
ENVY
SLOTH
LUST**

APPENDIX B – LEAD SHEETS

ENVY

Handwritten musical score for the song "ENVY". The score is written on five staves, likely representing guitar, bass, and drums. The key signature is one sharp (F#), and the time signature is 4/4.

Staff 1 (Guitar): Features a melodic line with various chords and extensions. Chords written above the staff include E^{-9} , $E^{b7}\#11$, F^{-9} , $E^7\#11$, and C^{Δ}/E (appearing twice).

Staff 2 (Bass): Features a bass line with chords and extensions. Chords written above the staff include $B^{\Delta 7}$, $A^{b\Delta}$, $G^{b\Delta}$, F^{Δ} , G^{Δ} , $D^{b\Delta 7}$, and D^{Δ} .

Staff 3 (Drums): Features a drum line with a pedal point marked $E^b ped$ and various rhythmic patterns.

Staff 4 (Guitar): Features a melodic line with various chords and extensions. Chords written above the staff include $C^{\Delta 7}/A^{b}$, A^{-7} , G^{-7} , F^{-7} , $E^{b7}alt$, and $E^{\Delta 7}\#11$.

Staff 5 (Drums): Features a drum line with various rhythmic patterns. The text "double x feel" is written above the staff.

gk Hony p.2

Handwritten musical notation for guitar, consisting of two staves. The notation is written in a style typical of guitarists, with chords and melodic lines. The first staff begins with a $D^b\Delta^7$ chord. The second staff begins with an E^7 chord. The notation continues with various chords and melodic lines, including $E^b\Delta^7$ alt, $G^b\Delta^7$, and $F\Delta^7(b13)$. The notation is written in a style that is both functional and expressive, with many slurs and ties.

Chords and notation visible:

- $D^b\Delta^7$
- E^7
- $E^b\Delta^7$ alt
- $G^b\Delta^7$
- $F\Delta^7(b13)$

WRATH

SAX AND DRUMS FREE SOLO VAMP
BASS ENTERS

Handwritten musical score for "WRATH". The score is written on ten staves. The first staff is a whole rest, indicating a "VAMP" for the saxophone and drums. The second staff begins with the instruction "BASS ENTERS". The notation includes various musical symbols such as notes, rests, triplets, and accidentals. Chord symbols are written above the staves: $G^{\Delta}/F^{\#}$, $E^b\Delta$, $D^{\Delta 7}(b13)$, $C^7(b9)$, $A^{\phi 7}$, $D^7\text{alt}$, $G^{\phi 7}$, $C^7\text{alt}$, $F^{\phi 7}$, $B^b7\text{alt}$, $E^{\phi 7}$, $A^7\text{alt}$, F^7 , $G^b7\text{alt}$, and $A^b7\text{alt}$. Dynamics include f (forte), p (piano), and ff (fortissimo). A trill is marked with "tr" and a wavy line. The score concludes with a double bar line and a ff dynamic marking.

WRATH p.2

A⁷
A⁺

3 3

back to A

solo break

SLOTH

LUST

Intro

Sax + drums

A

G-7

open vamp

GREED

P. Carney

2x only

Handwritten musical score for the piece "GREED" by P. Carney. The score is written on four systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written below the staves, including D^{-7} , $E^{b7} \#11$, $D^{-7} \#11$, D^{-7} , $E^{b7} \#11$, $D^{b7} \#11$, $C^{-7}(b13)$, F^7 , E^7 , E^{b7} , D^7 , C^7 , B^{b7} , and $A^{\Delta 7}$. The score is marked "2x only" and ends with a double bar line.

Greed p. 2

VANITY

Handwritten musical score for the piece "VANITY". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. Chord symbols are written above the staves, including $A\flat\Delta^7\#11$, $B\flat\Delta/G$, $D\flat\Delta/G$, $B\flat\Delta/G$, $B\Delta/G\#$, $D\Delta/G$, $C\Delta/F\#$, F^7sus , $D\Delta^7\#11$, $E\Delta^7\#11$, and $F^7\#11\flat B$. A tempo or style marking of "♩ = 11" is present at the beginning of the first staff. A performance instruction "(1x only)" is written above the second staff. The score concludes with a double bar line on the tenth staff.

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